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and adding, "je vous écouterai par cette jalousie."² The next scene shows her "à la fenêtre sans être vue," while Belisarius is making love in vain to Antonina. He cannot understand the latter's ambiguous words and concludes, like Britannicus, that she is faithless.

Rotrou's persons seem declamatory when their speeches are compared with the simple language of Racine's lovers; there is no verbal similarity between the two scenes; the difference of the persecutors' sex prevents a parallel in Rotrou to Britannicus's poignant suspicion that Junie has been dazzled by his imperial rival. But in other respects the situations are identical. In both plays are found the jealous, spying ruler, whose proximity is known to one lover only, the woman torn between desire to save her lover and fear lest her words may cost her his love, and the hero, eager to express his devotion, astonished to find his mistress cold. Rotrou was sufficiently famous, his printed plays sufficiently accessible for Racine to imitate him. The small success that *Bélisaire* had on the stage may have prevented the discovery of the borrowing. I find no mention of the episode in history. Indeed, the unhistoric hostility it implies between Theodora and Antonina and the fact that there is no reference to the scene in Procopius's record of court gossip indicate that it is a literary invention. As there is no evidence to show that Rotrou borrowed the episode from another author of fiction, it is reasonable to credit him alone with suggesting to Racine this excellent situation.

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BURNS'S *Awa, Whigs, Awa!*

To the Editors of *Mod. Lang. Notes*.

SIRS:—May I call attention to a slight inaccuracy in the notes to the Centenary Edition of Burns's poetry, to correct which would be hardly worth while were it not possible at the same time to throw a little more light on the

methods James Hogg employed in compiling his *Jacobite Relics*.

Commenting on Burns's spirited song *Awa, Whigs, Awa*, the editors say: "The Jacobite song thus named in Hogg's *Jacobite Songs* [*sic*] is chiefly Hogg's."¹ As a matter of fact, however, this is one of the few modern songs in that collection which do not bear traces of the Shepherd's "improving" pen. To differentiate his own version from those previously published he appropriated the four stanzas and chorus which Burns had contributed to the *Museum*, changed their order, and added three stanzas which he found in Allan Cunningham's version in Cromeck's *Remains of Nithsdale and Galloway Song*.² A comparison of the three versions makes it perfectly clear that Hogg had both Burns's and Cunningham's before him as he arranged his own, and also, that he is responsible for nothing but the arrangement of the stanzas.

Cunningham's note to the song, in chief part as follows, is brief and characteristically misleading. "This old song," he writes, "has long been a favorite among all classes, probably for its beautiful tune. The first two verses may be found in the *Scots Musical Museum*. Those annexed have never been printed, perhaps from their strong and direct severity. . . . It is from the recitation of Mrs. Copland."³ The song, as the editors of the Centenary point out, did not appear in print "before the publication of Burns's set in Johnson's *Museum*,"⁴ and could not have been a favorite for longer than fifteen years. Moreover, the stanzas which Cunningham printed for the first time were in all probability his own work.⁵

Hogg's note seems to have been written with equal intent to deceive, for Hogg knew Cunningham and the facts concerning Cromeck's *Remains*: "Part of the verses are as old as the time of Cromwell, but others have been

¹ *Op. cit.*, III, 350.

² London, 1810.

³ *Remains*, etc., 147.

⁴ *Op. cit.*, III, 350.

⁵ The spurious character of Cromeck's *Remains*, and Cunningham's connection with the volume, became notorious soon after the book was published.

added of a later date, it is impossible to say when." ⁶ This is a fair sample of the Shepherd's editorial accuracy. The one element of mystery in Hogg's connection with the song is the fact that he did not, as was customary, change the older material to suit his own whim, but merely rearranged the order of the stanzas. This fact the editors of the Centenary Burns failed to observe.

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AN ADDITIONAL NOTE ON THE *Critic*

To the Editors of Mod. Lang. Notes.

SIRS:—Under the caption "A Note on the *Critic*," in *Mod. Lang. Notes* for May, 1912, Mr. Arthur B. Myrick suggests a parallel between certain lines from *La Mort de Daire* (ca. 1560) by Jacques de la Taille, and a burlesque passage in Sheridan's *Critic* (1779). The former runs:

"Ma femme et mes enfants aye en recommenda . . .
Il ne put l'achever, car la mort l'en garda."

The latter:

"And Whiskerandos quits this bustling scene
For all eter—"

"—nity,—he would have added, but stern death
Cut short his being and the noun at once! "

Mr. Myrick does not consider it likely that Sheridan knew the rather obscure French play. It seems very probable that if there was any imitation, both these authors followed the well-known passage in Ariosto's *Orlando Furioso* (1532), xlii, 14; the death of Brandimarte.

"Nè men ti raccomando la mia Fiordi . . .
Ma dir non potè ligi: e qui finfo."

It is only another instance of the danger that lurks in establishing parallels without possessing all the data; and one never has quite all. Who knows what *chanson de geste* preceded Ariosto in this natural path?

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⁶ *Jacobite Relics*, I, 259.

ITALIAN FABLES

To the Editors of Mod. Lang. Notes.

SIRS:—In *Mod. Lang. Notes*, vol. xxv, pp. 65-67, Mr. H. E. Smith published an article in which he described more or less fully nine editions of a collection of Latin fables with Italian notes. What is claimed to be a unique copy of a tenth edition of the same text has recently been described in Catalogue No. 29 of Wilfrid M. Voynich, London, and three facsimiles have been likewise given. The first facsimile corresponds closely to the description given by Mr. Smith of a cut in the Harvard collection. But the accompanying title varies, and here reads "Esopus constructus moralizatus 7 ystoriatu ad vtilitatem discipulorum." Cf. the Mazarine edition.

The colophon, however, is quite different from any of those already known. It reads: "Impressum Mediolani per Magistrum Leonardum Pachel. Anno domini Mcccceiij, die xii September." The copy is in bad condition, and eight leaves are missing.

GEORGE C. KEIDEL.

Library of Congress.

AN ODD TEXT OF CHAUCER'S *Purse*

To the Editors of Mod. Lang. Notes.

SIRS:—I append two stanzas of Chaucer's *Purs*, as they appear in ms., Caius College 176, folio 23. The ms. is of the middle XV century. So far as I know, this text has hitherto escaped notice.

A NOTHER BALADE

To you, my purce, and non other wyzt,
Complayne I, for you be my lady dere.
I am so sory now that you be light,
For certes, but you make me hevye chere,
Me were A leef to be layd opon my here,
For which vnto your mercy thus I crye,
Beith hevye agayne, or els most I dye.